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THE GREEN GARDEN

By Hōshun Yamauchi

JAPANESE GARDENS

BY

Prof. MATSUNOSUKE TATSUI



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EDITORIAL NOTE

It is a common desire among tourists to learn something of the culture of the countries they visit as well as to see their beautiful scenery. To see is naturally easier than to learn, but flying visits merely for sightseeing hardly furnish the time or opportunity for more than a casual glimpse of the culture of any foreign people. This is specially true of Japan.

The Board of Tourist Industry recognizes the difficulty of attaining this high purpose, viz. to provide foreign tourists with accurate information regarding the various phases of Japan's peculiar culture. It is endeavoring therefore to meet this obligation, as far as possible, by publishing this series of brochures.

The present series will, when completed, consist of more than a hundred volumes, each dealing with a different subject, but all co-ordinated. By reading therefore the entire series the foreign student of Japan may gain an adequate knowledge of the culture that has developed in this country through the ages.

For those who wish to follow up these studies with a closer investigation, bibliographies are appended, which we trust may be found reliable and authoritative guides in their study.

Board of Tourist Industry,
Japanese Government Railways

November, 1934

PREFACE

Japan's natural beauty is her proud heritage. The Japanese know therefore how to enjoy land and water, and they are used to a keen and sensitive observation of nature. It is the hands of such people that have evolved Japanese art as it is today. Hence, their art is elegant and refined, and it is these characteristics which are the most conspicuous in the Japanese garden.

When we look over history, we see that the Japanese civilization was affected by the advanced civilization introduced from China nearly two thousand years ago. In Japan it made rapid progress, and it was soon skilfully naturalized by the artistic temperament of the people. It certainly surprises us to see the Hô-ô-dô of the Byôdô-in Temple at Uji, so elaborately remodelled on Chinese architecture, and yet so wonderfully Japanese that no one could be sure of its origin. Since then, and for about one thousand years, much has been changed, till finally we have evolved the present Japanese garden. In every detail of its structure, we may easily recognize that all is taught by nature, that is, all the technique in Japanese landscape gardening is learned *from nature herself*.

Later, through the eras of *Meiji* and *Taishô*, Japan eagerly imported both the *European* and *American* civilizations, in which we find architecture and landscape gardening. Occasionally, *geometrical or formal gardens*

were built, but they never met with the general appreciation of the people. In fact the Japanese have never lost the spirit of loving nature which they have cherished for three thousand years, and in consequence they never neglect to adopt the constituting elements of natural beauty in their gardens, whether they are the grand promenading gardens, castle gardens or even the tiny gardens.

It is noteworthy that the Japanese garden seems to make even greater and better development under similar coercion from abroad. The English garden is usually characterised by lawns and flowerbeds. However, it should not be disregarded here that the naturalness in the Japanese garden is not a mere copy of nature as she is, but it is the essence of nature herself, so to speak. The Japanese landscape gardener composes his picture, exaggerating the impression he obtains from nature, in accordance with his ideal, just as a painter transfers an extensive view to his canvas, containing similarly a poetic or philosophic idea.

Seeing as I do both the European and American architecture changing in recent times, I believe that the landscape gardening in these countries would do well to imitate the principle of the Japanese garden, and not to remain content with mere curiosity in it.

In conclusion I have to acknowledge, with sincere thanks, my indebtedness to Mr. S. Katsumata and Mr. A. F. Thomas who helped me to complete this work.

MATSUNOSUKI TATSUI

Tokyo, September, 1934

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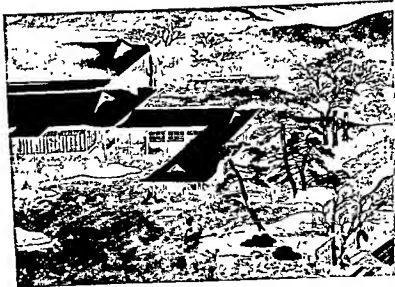
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I AN OUTLINE OF THE HISTORY OF JAPANESE GARDENS

The origin of Japanese gardens may be traced to the era of the Empress Suiko (A.D. 592-628), when, according to a document *remaining today*, there already existed well-designed gardens with artificial hills and ornamental ponds. It is well known that Soga-no-Umako, a *high functionary* of that period, was the possessor of a beautiful garden.

What therefore was the nature of Japanese gardens in those early days? It is hoped that the following will make this clear. The art of garden-making was imported from Korea, as were many other arts and crafts, and it is not difficult to imagine that both the designers and their assistants were Koreans naturalized in Japan.

In the Nara Period (A. D. 645-781), direct intercourse with the continent of China was opened, and Chinese influence began to make itself felt in various phases of Japanese life. The progress of garden-making kept pace with the advance of architecture, and fine landscape gardens came to adorn the palaces and villas of the Emperor, the princes of the blood, and wealthy nobles. In these gardens, not only rocks, water, trees, and plants, but even birds, animals and fishes formed part of the material that contributed to their composition. Moreover, in these gardens



Shinden-zukuri scene from "Senzui Byōbu" screen pictures

various feasts were given to add the enjoyment of the open air to the pleasures of the table. None of these old-time gardens is to be seen now, but they are occasionally referred to in contemporary poetry of Japanese and Chinese styles.

In the succeeding period of Heian, however, (A. D. 781-1185) the style of architecture imported from Korea and China was gradually adopted to suit the Japanese mode of living and taste. In house architecture, the so-called *Shinden-zukuri* was completed, and in consequence gardens more in line with the traditional taste of the Japanese came into vogue. *Shinden-zukuri* is a style combining Chinese and Japanese features—in the plan it retained the Chinese style prevalent in the Nara Period, but in the



Ruins of *Shinden* style garden at Mootsu-ji, Hiraizumi

elevation it was purely Japanese, graced with elements of elegance and lightness. A similar tendency was to be found in the design of gardens.

The typical garden for the *Shinden* style architecture has, on the south of the building, an open space, to the south of which a narrow pond is made to extend from east to west. The pond has an island, and on the south of the pond a hill is raised. Water is introduced from the north of the building site in the form of a *yarimizu* or stream, which flows between or below edifices. The usual plan is to divide the water into two channels—one is led into the level ground south of the building to feed the pond, and the other drops from the hill as a waterfall. Stones are properly arranged on the hill, on the banks of the



Garden of Zuisen-ji at Nikandō, Hamakura

According to Chinese mythology the four quarters are ruled by four deities—east by Seiryū, west by Byakko, north by Gembu, and south by Shujaku; and it was believed that east was the source of purity and west the outlet of all impurities. Hence the direction of the stream. The philosophy of the positive and the negative* had also its influence in fixing the details of garden design.

Such superstition was natural to the unenlightened minds of those old days, and consequently there was nothing surprising about it. What is surprising, however, is the fact that the tradition based on primitive

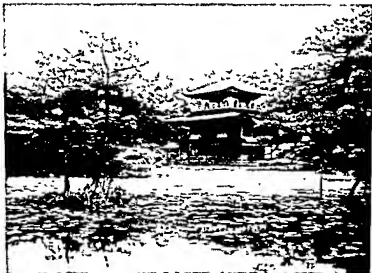
* Principles in nature, according to the Chinese philosophers, were inculcated in garden architecture



Shinden style pond still exists at Byōdō-in, Uji

pond, and in the water. The arrangement of trees and plants in appropriate positions completes the make-up of the garden.

These gardens were by no means of one set design; they varied according to the ideas of the designers. Gardens were sometimes of forest or wood pattern, without either pond or stream. The general tendency, however, was the reproduction in a garden of fair scenery representing field and coast. As it was an age of superstition, and appearance stood especially high in popular regard, rigid restrictions were observed in the shape and size of stones, their aspect, and the direction of the stream. To give an example, a stream was not considered good unless it flowed from east to west, or from north to south.



Garden of Kinkaku-ji, temple of Golden Pavilion, Kyoto

(2) the appeal of Zen philosophy, and (3) the stimulus of the landscape painting of the Sung and Yüan dynasties,* contemporary with the period under review. These paintings were much appreciated by the Zen priests and members of the aristocracy. As might be expected, gardens designed with these forces in full play were not so decorative as those of the Heian Period—they were more reposeful, more substantial. The prominent features were stones, water and evergreens, with little change throughout the four seasons. Specimens of Kamakura gardens still to be seen are those of the Zuisen-ji at Nikaidō, Kamakura, and of the Saihō-ji in Kyoto. Tradition

* Chinese dynasties (A D 963—1367)



Garden of Saihō-ji at Mitsu, Kyoto

superstition should have had its sway in landscape gardening until recent times.

In the Heian Period many gardens were laid out to adorn homes, villas, shrines, and temples. It appears that these gardens were substantially of the same type. This statement is borne out by some old garden sites, where outlines of the type are still traceable, and by contemporary pictures which have come down to us.

This style of landscape gardening widely prevailed down to the middle of the Kamakura Period (A. D. 1186-1393), but a change was introduced when Buddhist priests of the Zen sect came to design their own gardens. This change resulted from three factors—
(1) the introduction of a new style of architecture,



Garden of Kinkaku-ji, temple of Golden Pavilion, Kyoto

(2) the appeal of Zen philosophy, and (3) the stimulus of the landscape painting of the Sung and Yüan dynasties,* contemporary with the period under review. These paintings were much appreciated by the Zen priests and members of the aristocracy. As might be expected, gardens designed with these forces in full play were not so decorative as those of the Heian Period—they were more reposeful, more substantial. The prominent features were stones, water and evergreens, with little change throughout the four seasons. Specimens of Kamakura gardens still to be seen are those of the Zuisen-ji at Nikaidō, Kamakura, and of the Saihō-ji in Kyoto. Tradition

* Chinese dynasties A D 963 1307.



Garden of Tōji-in Kyoto

says that these were the work of the same designer, Musō Kokushi (also called, Soseki, 1275-1351). In the laying out of these gardens the designer made skillful use of the natural features of the site. A hill and its base are harmoniously combined to produce a pleasing effect.

This school of landscape gardening achieved further development in the Muromachi Period, (A. D. 1335-1573) and the zenith seems to have been reached in the so-called Higashiyama Period (about A. D. 1480-1490). A typical specimen is the garden attached to the Jishō-ji or Ginkaku-ji (Silver Pavilion) at Higashiyama, Kyoto, in which the original features are preserved in their entirety. In this a pond is dug at the foot of the mountain, and the linking of the elevation with the ground below forms an extensive



Garden of Daisen-in, Daitokuji, Kyoto

garden. The writer recently undertook the excavation of the buried portion of the garden on the hill, and discovered a group of stones which formed the place where the tea-garden was. He could also trace the old paths leading uphill and the sites of buildings that once existed. These discoveries have testified to the extensive scale on which the garden in its original form was designed and carried out. The construction of the pond was also minutely inquired into, and the writer was surprised at the excellence of the technique used. There is still to be found quite a number of gardens belonging to this school of landscape gardening in the same period, such as gardens of the Tenryū-ji, Rokuon-ji or Kinkaku-ji (Golden Pavilion), and the Tōji-in, all of Kyoto.



Garden of Ryōan-ji, Kyoto

Among the gardens of this type some are suggestive of landscape paintings in black monochrome, imported from China in those days, and they may be called "gardens drawn with stones." For a specimen the reader is referred to the garden of the Daisen-in in the precincts of the Daitoku-ji, Kyoto. In the pond there is no water, and the garden might be described as a three-dimensioned monochrome landscape drawn with rocks. Such a tendency can be partly noticed in every one of the gardens of this kind.

Another type of Muromachi garden that is worthy of note is *hiranuiwa* or the flat garden. In this there is neither hill nor pond; only stones and trees are so arranged on a flat piece of ground to produce the desired effect. Symbolism often comes



White sand waved and lined with bamboo rake

into play, so that in an extreme case the garden is intended to symbolize a sacred enclosure, the whole space being covered with white sand. But in ordinary gardens of this type stones and trees are used. The celebrated garden of the Ryūan-ji is oblong in shape and contains fifteen well-selected stones grouped in five sets of two, three or five, so as to make up an artistic composition. No other decorative elements are present except white sand, which covers the entire space. The whole is so simple, yet singularly effective in suggesting an impressive phase of nature. No doubt the idea was borrowed from the art of *bouseki*, or tray landscape, which was popular at that time among the nobles. There is cleverness of design, and it is indeed a refined art. The tray landscape is



Garden of bambō-in at Daigo, Kyoto

meant for parlour decoration. It represents some piece of fine scenery, reproduced in miniature on a tray, usually lacquered black, with tiny stones and sand, white or coloured. To break the monotony of a flat garden, the white sand strewn all over is often lightly scratched with a bamboo rake so as to give it waves or parallel lines. These patterns are very effective in heightening the esthetic appeal of the ensemble.

Flat gardens seem to have been constructed usually in a space adjoining a building; they are to be found today in many of the temples in Kyoto. As the area is quite limited in this class of garden, the natural features outside the garden, such as a hill, a wood or a stream, are often used to serve as an advantageous background. Sometimes the decorative



Garden of Nishu Hongan-ji, Kyoto

elements within the garden are so designed as to combine with the outside scenic features, some of which are arranged to convey the impression of distance, with significant continuity to weave a fine piece like tapestry. This trick, technically called *shakki*, or "borrowed scenery," was frequently resorted to by garden designers.

Thus in the Muromachi Period (1335-1573), both the hill and flat gardens progressed, and there came, in the succeeding Momoyama Period (1573-1603), another change in the popular taste for garden-making. In that period the heroic spirit of the age found its expression in the grand scale of architecture. Castles were built in rapid succession. These were decorated with carvings and other striking features, simulating in richness of form and

colour the luxurious architecture of the Buddhist temple. How splendid were Azuchi Castle built by Nobunaga, and the two castles of Osaka and Fushimi and Juraku Palace built by Hideyoshi, may be gathered from the fragments forming part of certain temples in Kyoto. This change of fashion in architecture naturally had its influence on gardens, the nature of which was modified to meet the new requirements in taste. The general tone of landscape gardening was transformed at a bound from that of repose, highly savouring of Zen Buddhism, to that of colour and vigour. The result was that huge stones and plants, with bold outlines such as *sotetsu* or the cycad were preferred as decorative features. A typical garden of this description is that attached to Fushimi Castle within the precincts of the West Honganji, which, together with the edifice, was transferred from Fushimi.

Interwoven with this extravagant life of the age there was the cult of elegant simplicity forming a striking contrast to it. This was the tea ceremony professed by masters who had their votaries among the samurai class. Attached to the tea-house, where these ceremonies were held, there was a garden conspicuous for its austere simplicity coupled with elegance. This combination was designated by the term *wabi*.*

* In an age of colour and grandeur, Rikyū the tea-master advocated the estheticism "*wabi*", for which there is no English word to cover the meaning completely. It may be paraphrased as a taste for chaste simplicity and refined frugality conducive to a contemplative and serene frame of mind. Devotees of the tea cult take pains to create a calm and tranquil atmosphere free from distraction in the tea



Garden of Shisendō in Kyoto

These tea-gardens are intimately connected with the practice of the tea ceremony. They are practical in purpose, but this practicality took the form of an embodiment of *wabi*, by which tea-masters set great store. They had a refined air, a certain repose, and an air of Zen Buddhism. In imitating nature, realism was aimed at, but defective features of nature were eliminated, and fair features alone were selected and

ceremony room, as well as in the landscape garden attached to it. Those who can discover subtle beauty hidden under the inornate aspect of a room will also be able to appreciate the rustic simplicity characteristic of a Japanese garden. The Rikyū tradition essential in gardens is to reproduce Nature as she is, but care must be taken not to copy her indiscriminately as in photography.



Garden of Sanzen-in at Ohara, Kyoto

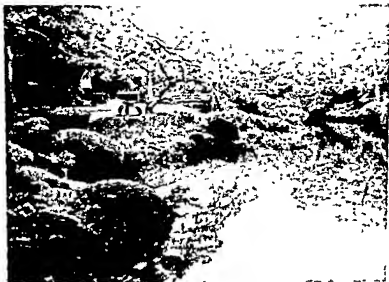
woven into a canvas according to the designer's ideal of beauty. The production so realized was a miniature landscape, the counterpart of which was likely to be found in actual nature—though on a larger scale. The representative designer of tea-gardens was Sen-no-Rikyū. In response to the requirements of the tea ceremony, the stone lantern, the water-basin, stepping-stones and steps came in due course to be the leading features in garden-making. It is interesting to note that these originally practical features in the tea-gardens gradually found their way into ordinary gardens as ornaments.

After the death of Hideyoshi, the Tokugawas came into power, and the founder of the family, Iyeyasu, was appointed Shōgun in the 8th year of Keichō (1603). This ushered in the Edo Period.



Garden of Oyaku-en at Wakanatsu, Fukushima Prefecture

For about half a century after its inauguration, the styles of gardening of the preceding Momoyama Period were followed but with further development in details. One feature of garden design specially worthy of mention in those fifty years is the birth of the "stroll garden," which was the result of an increased area in the gardens adorning mansions of daimyos, and the closer connection into which the garden and tea ceremony were brought. Walk gardens found favour in view of the necessity of co-ordinating in an extensive garden the various edifices used for purposes of the tea ceremony. In stringing miniature scenic gems with garden paths leading to ceremonial tea-houses, variety was sought for pleasure and contemplation, and at the same time efforts were made to



Garden of Rinjō-ji at Nikkō

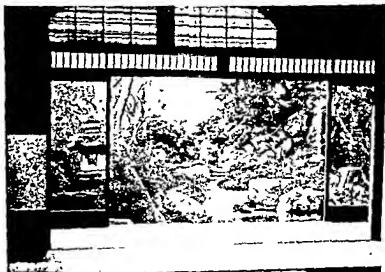
evolve of the entire garden an artistic production, characterized by unity and harmony. In the making of paths the selection and arrangement of stepping-stones and *tatami-ishi* or "stone pavement," artistic effect suited to the location was always kept in view, and ponds, hills, streams, and waterfalls—all had to be so disposed as to present an equally appealing effect from whatever point they might be viewed. This condition was required as these decorative features were not to be looked at from a fixed point in the structure, but from various angles as guests walked about in the garden while being entertained at the ceremony.

The Edo Period (1603-1868), with its prolonged reign of peace, fostered the growth of literature and the fine arts, and a considerable change was brought



Garden of Kiyosumi Fukugawa, Tokyo

about in popular taste. Roads were improved and facilities and security of travel were greatly increased. Travel in search of the picturesque in nature influenced the technique of land-cape gardening, to which the imitation of some fair spots in nature was freely introduced. Popularity of literature also effected designers of gardens, and they began to produce gardens which possessed a pleasing individuality with the glamour of literary associations. Small gardens to be enjoyed from the interior of a house were often modelled on tea-gardens, and love of the ceremony and its ideas came to win favour among the people in general. Until the earlier years of the Meiji Era, these gardens of the Edo Period were in popular favour.



The Japanese lives for and in his garden. His house is
always wide open to it. It is as much a part of his
home as the walls themselves. And when at night
he is forced to close the paper screens of his
house upon the garden's mystic charm,
*he still hears its fingers tapping
on his roof.*



"SHIN" (ELABORATE) STYLE OF HILL GARDEN. FROM AN ILLUSTRATION IN "TSUKUYA A TEIZO DEN"

II DIFFERENT TYPES OF GARDENS

HILL GARDENS

The hill garden features a hill, with which are usually combined a pond and a stream—hence the name *Tsukiyama-sansui*, or hills and water.

The illustration given here is from a manual for garden makers published at Yedo in 11th year of Bunsei (1828). The intended angle of vision is from the parlour. To the south of the building is a pond with graceful shore lines. The pond contains an island, and on the southern shore hills of varying height are arranged. A path winds all about the garden so as to present the garden's features to advantage.

This is only an example, but it provides a good idea of the hill garden. It is a normal type, with a pair of large stones standing at the left and a water-fall leaping between them. This combination is intended to form the centre of the garden. Below, and at the left adjoining the building, is placed a water-basin, designed to respond to the broader view in front. To facilitate understanding, I have made a plan based on the illustration as a comparison will afford a better grip of what has been stated. It is quite plain that the garden is designed to present in one view a complete, picturesque view to spectators in the parlour. For the partial paving of the path stepping-stones, oblong and otherwise, are used. The oblong one is called *tav-*



Hill Garden of Yasukuni Shrine, Tokyo

saku-ishi, or "poem-card stone," from its resemblance to a card on which a Japanese poem (*utai* or *haiku*)* is usually written. The shore of the pond is protected by stones and piles, and important points are marked by stones and trees. Generally speaking, the main view, which is usually shifted a little either to the right or the left, is pushed to the rear, and the side view at the right and left is brought slightly to the foreground. The triangle formed by connecting the three points represented by the three views makes up the entire canvas. The triangularity of canvas is also the basic principle of the flat garden, but in the hill garden, on account of its possessing three dimensions, the design is naturally

* Japanese poems: *uta* 31 syllables, *haiku* 17 syllables.



Hill Garden of Suizen-ji, Kumamoto

more complicated, and therefore requires more decorative features.

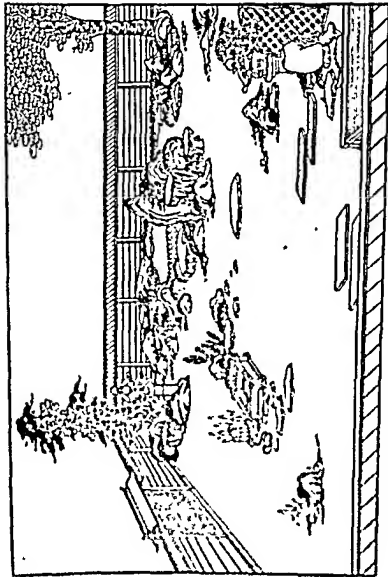
In the explanation of the illustration, a few words are necessary as to the midpond island. The island is decorated with a stone called *ruihai-seki*, or "worshiping-stone," a *yukimi-dōrō* or "snow-viewing lantern," and a pine tree, so as to function as an important feature in the design of the garden. It constitutes the medium ground connecting the neighbourhood of the building with the hills, and is most effective in producing an illusion of enhanced distance by making the pond and the hills more complicated. In a way the island may be looked upon as the centre of the garden view, whose beauty is no doubt considerably enhanced by its presence.

The construction of hills naturally requires a fairly large area. They are therefore impracticable for small gardens. Also, in planting trees, care is taken in their selection so as to maintain a substantial equality of appearance in all seasons. This purpose is attained by making evergreens the keynote interspersed with flowering trees and maple trees famous for their autumnal tints of great beauty. This combination eliminates the dreariness produced by bare branches in winter. The background is usually supplied by evergreens—*kashi*, *shii*, *sugi*, *hinoki*, *sawara*, etc.—which line the inside of the fencing round the garden. This further sustains the view of the garden during the leafless season.

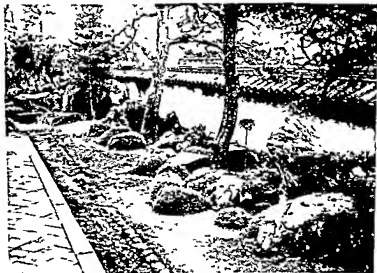
From olden times the pine has been regarded as the green of garden trees, and their shaping and trimming for artistic effect have been elaborately studied with marked success. For garden planting, pines fashioned into fine shapes as picturesque as those of *bonsai*, or pot-plants, are preferred by garden designers.

FLAT GARDENS

Hira-niwa, or flat gardens, are those laid out on a flat area without hills or ponds. In a flat garden, the level is supposed to be the surface of water. Stones, trees, stone lanterns, water-basins and wells form the decorative elements. It is believed that the scenic features of the sea, the lake, or the pond are taken as the model. Garden designers in the Edo Period explained that the hill garden represents the heart of the mountain or the remote recess of a valley, and



A "NEW" PLAIN-MADE STYLE OF PLAY GARDEN. FROM AN ILLUSTRATION IN "TSUKIYAMA TEIJO-DEN"



Rock Garden of Shōon-an. Tanabe, suburbs of Kyoto

the flat garden the coast or islands. Stone groups in a flat garden may be looked upon as islands of varying size.

The accompanying illustrations are taken from the landscape gardening manual already referred to. (A) shows a typical flat garden, seen in all its austerity without stepping-stones guiding the path. (B) is a little less austere with its stepping-stones dotting the path.

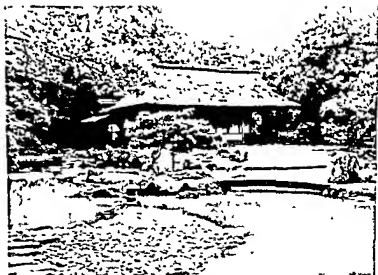
As a study of these two models makes clear, the garden view from the parlour, as in the hill garden, is compassed within the triangle formed by lines connecting three points—the apex representing the front and the base the right and left sides. In (A) a prominent stone group in front marks the centre of the



Garden of Konchi-in, Nanzenga, Kyoto

garden, taking the place of the hills and the waterfall. The medium ground is filled by the well and a flat stone in the middle. These take the place of the midpond island and the shore. In the foreground the whole scene is bracketed by the water-basin at the right and the stone group at the left. Thus it will be seen that the composition is after the same method as that of the hill garden.

As the name implies, a flat garden must have no ups and downs. The monotony is relieved by stones and trees, and further complexity is effected by a well, a water-basin, and some stepping-stones. However, any confusion caused by an infelicitous arrangement of materials must be avoided. There must be unity free from superfluous and elegance born of judicious selection.



Garden of Katsura Detached Palace, Kyoto

These are the essentials, and they are capable of various modifications.

Flat gardens in Buddhist temples, as they have been described in the historical introduction, are often symbolic, but modern gardens are mostly in the style of the tea-garden, with stone lanterns and water-basins for ornamentation, if not for practical use. This is an instance of use gradually passing into decoration.

TEA GARDENS

Tea gardens are gardens attached to tea houses, and in their design, as in that of others, the reproduction of a beautiful example of nature is aimed at. However, as in the tea ceremony, guests are required

to observe certain fixed rules while they make their way from the gate into the house, the garden being so designed as to adapt itself to the requirements. The question of utility therefore plays an important part.

In the Momoyama Period, when Sen-no-Rikyū, the celebrated master of the tea ceremony, was flourishing under the patronage of the Taikō, the *modus operandi* was simple. But later—during the early and middle periods of the Tokugawa régime—the ceremony became elaborate, and the tea-garden came to be divided into two sections called *soto-roji* and *uchi-roji*, or outer garden and inner garden respectively.

The outermost section is the *soto-roji*, which has a waiting-place called *machi-ai*, a small edifice where the guests wait after entering the gate until the master appears. A *machi-ai* has a convenience with a water-basin for washing the hands and a stone lantern for illumination. A path paved with either stone or with stepping-stones leads from the *machi-ai* to the inner part. At the end of the path a gate is provided to permit entrance into the inner garden. The lightest construction possible is preferred for the gate. The inner garden contains the tea-house, a rest-place called *koshi-kake*, and a convenience; so that in its design practical requirements have to be considered. What is considered the most important is the water-basin, at which each of the guests stoops and rinses his mouth before entering the tea-house.

At the *njiri-guchi*, an entrance into the tea-house, so low that the guest has to stoop and creep in,



Tea-garden of Shunju-an, Daitokuji, Kyoto

a stone is placed, to facilitate entering. The stone is slightly higher than the level of the stepping-stones. According to the time-honoured custom, though its practical use has now passed away, a two-step stone is laid near the entrance for depositing the swords carried by the guest. The entire path is paved with stone or studded with stepping-stones.

To help in maintaining the cleanliness of the tea-garden, a *chiriana*, or "dust hole," is dug near the tea house. It may either be circular or square in shape but efforts are used to make it harmonize, both in size and form, with the surroundings so as to give it ornamental value. For the lighting of the path, the water-basin, and the rest-place, stone lanterns are set in suitable places, and in these also, the two elements



Section of garden connecting waiting-room and tea-room

of use and ornament are happily combined. Scrupulous care is exercised in the selection of water-basins and stone lanterns for the tea-garden. Those possessing elegance and beauty are alone chosen, as in the case of other accessories of the tea ceremony, with the result that considerably high prices are often willingly paid for them.

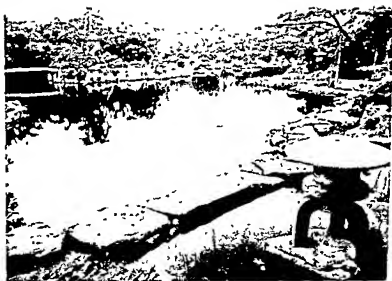
The rest-place is used by the guests when the party breaks up temporarily to reassemble for the *kaiseki* or ceremonial meal. The breaking-up is called *nakadachi*. As the tea ceremony party consists of five guests, the rest-place is built so as to accommodate five at least.

The tea-garden has thus been evolved from requirements to serve practical purposes, but in obedience



Niyuguchi or sunaure entrance to the tea-room

to the principle of *wabi*, or elegant simplicity, spontaneity entirely free from affectation is considered the soul of the tea-garden. Harmony in effect is also preferred in the trees planted. Either evergreen or deciduous trees may be used, but these must not be imposing—those of a subdued tone are most desired. For esthetic effect the outer garden is best contrasted with the inner in character. When the outer garden is made so as to be fully exposed for instance to the light of the sun, the inner garden is somewhat darkened by shadowy trees; for when deciduous trees preponderate in the outer garden, the inner garden is planted chiefly with evergreens. Such variety is calculated to make a more effective appeal to the cultivated taste.



In Mr. Yasuda's Garden, Tokyo

III THEIR DIVISIONS AND FEATURES

WATER

I Ponds

The *ike*, or pond, is meant to represent sea, lake, pond or river in nature. Ponds are mostly irregular in shape—those of geometrical design do not please the Japanese taste. The natural shapes observed in most ponds of Japanese gardens celebrated for their beauty bear witness to this. The bank is usually protected by stone-work piling, regular and irregular, and the bottom is made impermeable, usually by a coating of clay. It is probable that this method of



Yarimizu or stream in Kōraku-en Park

bottom construction had been in general use for ten centuries until it was superseded by the concrete method in the Meiji Era. In most cases the water of the pond is fed by either a waterfall or a stream, and if the garden happens to be near a large tidal river, water is conducted into the pond direct from the river. This has the technical advantage of affording variety to the garden view. The water level of the pond changes with the ebb and flow of the tide, which hides and reveals in turn the stones in the pond. Many examples of such garden ponds are to be seen today in Tokyo.

2 "Yarimizu"

A *yarimizu* is a small stream, with a considerable

incline to facilitate the movement of water. In this, also nature is studiously imitated. Natural stones border the banks, and the monotony of the running water is broken by fanciful stones standing in mid-stream. These stones are best to simulate a stream coursing down a valley. Streams are at times made as swift as a mountain torrent, and at others as slow as a river meandering across a plain, according to the fancy of the designer. Some streams are designed to flow into a pond; others are designed differently.

3 Waterfalls

Waterfalls are another attempt to imitate nature—the model being that which may be met with in the recess of the mountain. Their shapes have given rise to many—often fanciful—names. One suggests a piece of white cloth hung down and is called *nuno-ochi*; another, resembling a screen of thread, is called *ito-ochi*; one falling to right and left, *sayā-ochi*; one falling crosswise, *yoko-ochi*; one falling in two or three stages, *kasane-ochi*, and so on.

The declivity down which the water falls is usually constructed with large-sized stones presenting a dignified appearance in its ensemble. This stone group is called *takisoe-no-ishi*. To make the view more appealing, the naked exposure of the cascade is often avoided by a clump of trees planted in front which serves as a partial screen. These trees are technically called *takisawari-no-ki*, or "cascade-screening trees." A waterfall is commonly associated with a remote



Resembling a screen of white thread is called *Shiratsuno-taki*.

recess of a mountain, so that an effort to produce such an effect is made by a dense planting of evergreens about the place, with a mixture of maple and other trees noted for their bright tints of leafage in autumn. In a flat garden there is no cascade, it is usually symbolized by a pair of stones standing upright.

4 Fountains

At the foot of a hill, on the hillside, or in the forest, the seclusion of the place is sometimes intensified by a fountain. It takes various forms, such as a spring-well or a spring surrounded by stones, suggestive of one found beside a mountain path, or water conveyed from a hillside by means of bamboo-piping. The



Kuruma-ido or well with a pulley-wheel

fountain, though lacking in force through absence of sufficient pressure, is very valuable as a dynamic factor in landscape gardening.

5 Wells

Wells are sometimes made for utility, but they are also sunk for purely ornamental purposes. For the frame, wood is sometimes used, but more often stone. They vary in shape—some are square; others are criss-cross, or *igeta*; still others are circular. Over the well there is a framework for a pulley, on either side of which hangs a dipper by means of a cord. This kind of well is called *kuruma-ido* or "well with a pulley-wheel." Even in these days this wheel-



In Kōrakuen Park with a distant view of Okuyama Castle

well is used as a decorative feature in garden design. As a garden-well is for ornament, the washing floor adjoining it is usually enclosed by a stone curb and filled with pebbles.

ISLANDS

A pond often contains an island, which is an imitation of such a scene in nature. An island has rocks for its foundation, upon which earth is first deposited, then stones are erected and trees planted. In some cases a bridge is laid for passage to the island, but in others the island is left isolated.

Sometimes a group of stones is laid in the middle



Yatsubashi is built with eight planks laid zig-zag

of a pond so as to appear as an island. Such a stone island, when it is styled *Hōrai-jima*, or "the Island of the Blessed," is shaped like a tortoise, and is decorated with a pine for pleasing associations—the tortoise being the symbol of longevity and the pine of constancy. Such a construction has no bridge.

BRIDGES

Garden bridges are planned to be ornamental, besides the practical purpose they have to serve. They may be built in various ways—bridges made of stones, worked or unworked, of wood, of earth, and of other materials, but on this condition, that they must



Stone-bridge in Kōrakuen, Tokyo

all be pleasing to the eye. Repetition of the same type of bridge in a garden is studiously avoided as monotony is less agreeable than variety. One of the unusual forms of bridge is that called *yatsubashi*, which is built with eight planks laid zig-zag.

In a stone bridge, a pair of stones, technically called *hashibasamu-no ishi*, are erected at both ends to increase the feeling of strength. Though the number of these terminal stones is four, it is sometimes reduced to three or two. For an example, we might refer to the bridge in the garden of the Jishō-ji, or Ginkaku-ji as the temple is usually named.

When a pond is so spacious as to lend itself to boating, care is taken to shape a bridge in semi-circular form to permit the passage of a boat under



Stone group in the Garden of Ginkaku ji, Kyoto

it. The building of a bridge is avoided immediately in front of a waterfall. When necessary, the bridge takes the shape of *maruta-bashi*, a primitive bridge made of logs laid side by side; or stepping-stones, called *sawatobi*, are placed across the stream for walking over.

STONES AND TREES

I Stones

Stones for landscape gardening are chosen according to their shape and colour, and there is a slight difference in the standard of selection according to historic periods. As a general rule, andesite, hornstone,



Garden trees, showing their fantastic shapes

deciduous trees are *ume* (a kind of plum) and *sakura* (cherry). Of the trees valued for their beautiful autumnal tints *yamanomiji* (mountain maple) and various kinds of *kaede* (maple) are common garden varieties. *Zakuro* (pomegranate) and *sarusuberi* (crape-myrtle) are admired for the fantastic figure of their stems and branches. All these garden trees are carefully trimmed to keep them in good appearance and shape. Shrubs are sometimes clipped square or round, but topiaries, so popular in Europe, are rarely seen in Japan. This is accounted for by the fact that it is against Japanese taste to give shapes, such as a ship or a bud, to shrubs. To the Japanese mind there is too much artificiality in such topiaries to please the cultured eye. Natural form has always been what the Japanese gardener has aimed at.



"Tsuclui" Sleeve Fence



"Mino" Sleeve Fence

FENCES

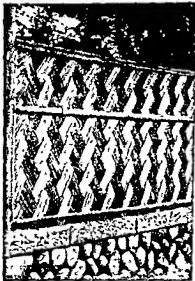
Of two kinds are the fences used in gardens—those intended as partitions and those intended as screens. Those serving as screens are called *sodegaki*,* or "sleeve-fence," and they serve as a screen for hiding any unpleasant sight, such as a convenience, and at the same time, as an effective background for something—a water-basin, for instance.

Partition fences are made of wood, stone or bamboo, but for those built within a garden, lightness of impression is sought, so that bamboo, wood and twigs of bamboo or tree are the materials generally used.

* Lit: "sleeve fence" because its shape resembles the long sleeve of a lady's kimono.



"Kennin" Fence



"Numazu" Fence

The *sodegaki* is a narrow fence about 6 or 7 feet high. Though its chief claim is to screen something that should not be exposed to view, its adjoining position to some important edifice has taxed the ingenuity of the garden maker to give it a fanciful shape pleasing to the eye. Wood and bamboo (stems, whole or split, or twigs) are the usual materials used. This form of fence is artistic enough to constitute an element of garden ornamentation.

STONE LANTERNS

For the method of lighting a garden, preference is given to one that is consistent with love of elegance



Stone Lanterns. "snow viewing" style

and faithfulness to nature. The stone lantern has been in use from early times as the best fitted for the purpose.

The idea of using the stone lantern in a garden was first borrowed from the dedication lanterns in old temples and shrines by tea-masters in or about the Momoyama Period for the ornamentation of their tea-gardens, and there can be no doubt that the stone lanterns in those early days were actually transferred from sacred precincts which they originally adorned. The idea was adopted by many garden designers, and specimens of various shapes came to be used for garden decoration. The names by which the different patterns are known today are those of temples and shrines, and these names show their places of



Ornamental Water-basin in private garden

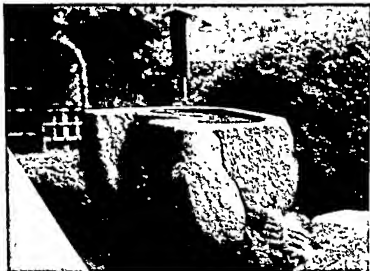
romantic element to an outlook, the trees are arranged so as slightly to screen the light. This treatment, called *kizawari* in the language of landscape gardeners, is effective, though not essential.

WATER BASINS

Garden water-basins are of two kinds—either the ornamental *kazari-chōzubachi* for the study, or the practical stone-basin called *tsukubai* in the tea-garden.

I Ornamental Water Basins for the Study

These are placed near the verandah of a building, usually at the side of an outhouse. Beside the con-

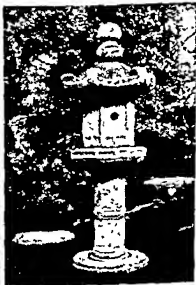


Ornamental Water-basin, "Furisode" style

venience a screen-fence called *sodegaki*, is made to cut off the unpleasant sight. The water-basin is set as in the accompanying illustration. Slightly below the verandah there is built a smaller verandah called the "wet verandah" from its exposure to the weather. Below this, and against the basin, is placed a stone called *kagami-ishi*, or *mizukaeshi*. Its use is to prevent splashes of water from wetting the space below the verandah. On both sides of the *mizukaeshi* are laid two stones, that on the side nearer the convenience being called *seyōseki* or "cleaning stone," and that on the opposite side *mizukumi-ishi* or "water-drawing stone." Behind the basin is set a stone with a flat top which is called *mizuage-ishi* or "water-bringing stone." A hollow, pro-



"Oribu" style



"Uzumasa" style

origin. Subsequently, an increased demand for stone lanterns for use in landscape gardening brought into existence imitations of patterns which were most popular and which were manufactured for commercial purposes.

Apart from these stone lanterns of religious origin, there is another class under which come those originated by individuals. Stone lanterns of this class bear the names of their originators.

As might be gathered from what has already been said, garden stone lanterns were originally used for practical purposes, and consequently the height considered most suitable was in early days five or six feet. According to the place of their use, however, their height ranged from two to three feet, and here they



"Rokujizō" style



"Kanshōji" style

were intended to light the footpath, as at a boat-landing or a path over a hillside. At such a place a stone lantern about one foot in height was used. As time advanced, the idea of decoration encroached upon that of utility, and this resulted in the gradual increase of their height, some attaining a height of ten, fifteen, or even eighteen feet. These must be regarded as a deviation from the original object.

From the foregoing it is to be admitted that the location of a stone lantern should be so selected that the practical purpose of illumination is really served.

As with a waterfall, the existence of a group of trees in the neighbourhood is essential in imparting a feeling of depth to the view. To lend at night a

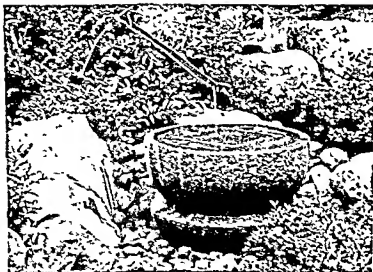


Tsukubai "Kesagake" style

tected by clay or concrete, connects these four stones. In its centre a hole is made for drainage, and over the hole is piled a number of pebbles. This is the usual make-up of a garden water-basin. A stone lantern stands nearby for illumination. Various things may serve as water-basins. Sometimes they consist of such fanciful objects as discarded tombstones or a bridge-pillar, and today imitations of these are on the market.

2 "Tsukubai"

Basins of this class are set in front of a tea-house in a tea-garden. As they are used by persons in a stooping position, they are placed low for convenience.



Tsukubai, "Iusen" style

Yaku-ishi, or "accompanying stones," are arranged as follows : in front, *mae-ishi* on which the person stands , on the right, *jutōseki* , on the left, *teshoku-ishi*. The arranging of a hollow for the disposal of used water, and the erection of a stone lantern for lighting, are similarly executed as in the case of the water-basin for the study.

These water-basins may take any shape according to the fancy of the designer, so long as they meet practical requirements. When a water-basin as tall as that for the study is used, it is set in a hollow spot surrounded by an irregular group of stones. When it is used, the person washing stoops over the edge of the hole. This style was used by Sen-no-Rikyū, the famous tea-master and designer of landscape gardens,



In the Garden of Naka-no-bō, Taimaji, Nara Prefecture

in one of the tea-gardens which he designed himself.

It is by no means rare that, as with the study water-basin, old tombstones, a piece of a stone lantern, or foundation stones from some ancient building sites are revived to do new duty as a water-basin. The user is quite free to choose the material according to his taste.

GARDEN PATHS

I Stepping-stones

Tobi-islu, or stepping-stones laid on a walk in Japanese gardens are of comparatively recent introduction. They date from the time when the tea



In the Garden of Kiyosumi, Fukagawa, Tokyo

ceremony came into vogue, and are certainly not older than 450 years. Their usefulness in garden-making was soon recognized, and stepping-stones came to constitute a feature, not of the tea-garden only, but also of the walks of the ordinary garden. As to the method of their laying, many suggestions were projected by tea-masters and gardeners of old. The aim is to attain facility for walking combined with beauty of appearance. Too many curves are rejected as they are likely to cause difficulty in walking. It is customary to punctuate the parting of the ways with a stone somewhat larger than others. Foundation stones from an old building site were generally used for the purpose, and of late their imitations have been placed on the market in commercial quantities. For purposes of



In the Garden of Tekisuren Nishi-Hongana, Kyoto

variety, stepping-stones of different size and oblong-shaped stones, called *tanzaku-ishi*, are used.

2 Paved Walks

These are made of stone and tile similar in elevation and breadth to stepping-stones. Paved walks are called *nobe-dan* in gardening technique—they may be briefly described as sectional pavements. When stone is used as the material, the pavement is also called *tatami-ishi*. Paved walks are considered useful as a relief from the more tiresome walks laid with stepping-stones, or as a means better calculated to suit practical convenience. Their convenience is highly appreciated by Japanese garden designers.

IV A GUIDE TO FAMOUS HISTORIC GARDENS STILL EXISTING

For the information and guidance of those who desire to inspect some of the famous historic gardens of Japan, only those which have been comparatively well preserved in their original forms are selected and described here. The gardens in this guide are those constructed during the time extending from the Muromachi Period down to the Edo Period, since in the gardens belonging to that time are best exhibited the characteristics of the Japanese garden, and because to them in the main may be traced the beginnings of its modern development.

MUROMACHI GARDENS

1 Tenryū-ji Garden, Saga, Kyoto

This garden, attributed to Musō Kokushi, has a pond in the middle, with a fall, a stone bridge, stones in water—all illustrating characteristics of the period.

2 Saihō-ji Garden, Matsuo, Kyoto

A "stroll garden" in which the natural features of the place are made to serve so that the pond appears to have geographical connection with the mountain in the background. This garden is famous for the beauty of its moss.

3 Rokuon-ji Garden, Kinkakuji, Kyoto

Built by Yoshimitsu, the third of the Ashikaga Shoguns. The garden has a pond and background of mountains. The Golden Pavilion is made the best point of observation. The contemporary characteristics of that period are in the islands and stone grouping.

4 Jishō-ji Garden, Ginkakuji, Kyoto

Built by Yoshimasa, the eighth of the Ashikaga Shoguns, in imitation of the Saihō-ji Garden. The pond and the mountain in the background are in beautiful harmony. It is the best preserved of the gardens belonging to the same period. Noteworthy are the stone grouping, stone bridges, and the waterfall.

5 Tōji-in Garden, Tōjiin, Kyoto

Originally designed and executed by Musō Kokushi; later modified by Sōami. Very much out of repair, but the shape of the pond and the details of its stone grouping retain their original form. The rest-house—Sciren-tei—is noted for its design by Yoshimasa himself.

6 Jōei-ji Garden, Miyano-mura, Yoshiki-gun, Yamaguchi Prefecture

Tradition attributes the garden to Masahiro Ōuchi, who is said to have modelled it after the

Rokuon-ji Garden in Kyoto. Designed and executed by Sesshū, the famous priest-painter. The garden was originally attached to a villa, which no longer exists. Both the pond and the background are in Kyoto style.

7 Mampuku-ji Garden, Masuda-machi, Mino-gun,
Shimane Prefecture

Attributed to Sesshū. It has a pond and an artificial hill. Stone grouping is of considerable merit.

8 Ryūan-ji Garden, Ryūanji, Kyoto

A flat garden, oblong in shape, enclosed by earth-work walls. Five groups of either two, three or five stones, totally fifteen stones in all, are arranged and white sand spread over the whole ground. The ensemble suggests a tray landscape. Attributed to Sōami.

9 Daisen-in Garden, Daitokuji, Kyoto

A small garden attached to a study. A stream, a bridge, a waterfall, and a pond—these are all here, but no water. It may be described as a monochrome picture with three dimensions—a picture of the Chinese school in vogue in the days of Sōami, to whose ingenuity the garden is attributed.

10 Daitoku-ji Garden, Murasakino, Kyoto

This is situated south of the superior's quarters at Daitokuji; a flat garden with a pair of stones in

a corner simulating the exit of a waterfall and white sand spread all over the ground. Typical of the Zen temple gardens of the Muromachi Period. The tradition of the temple attributes the garden to the priest Tenyū.

MOMOYAMA GARDENS

1 Chishaku-in Garden, Higashiyama, Kyoto

The garden has a pond stretching from north to south along the base of Higashiyama, on the side of which it is situated. It is chiefly intended for viewing. Old types are seen in the stone bridges. Attributed to Sen-no-Rikyū, the representative master of the tea ceremony in the Momoyama Period.

2 Jukō-in Garden, Daitokuji, Kyoto

Designed by Sen-no-Rikyū, according to tradition. An elegant flat garden presenting a picturesque view. Rikyū was buried in the graveyard of this temple.

3 Myōki-an Garden, Ōyamazaki-mura, Kyoto-fu

A tea garden said to have been constructed by Rikyū. A tea house is still to be seen here. The stepping-stones and water-basin are plain and simple, as practical use was their purpose. Eminently esthetic and typical of the tea-garden of the Momoyama Period.

4 Jissō-an Garden, Nanshūji, Sakai, Osaka-fu

Transferred in the Meiji Era from another place in Sakai to the present site. The tea-garden preserves its original condition. Objects of interest : a water-basin in the shape of a *kesa* (surplice) and a stone lantern representing Rokujizō, a guardian deity of children symbolizing the six states of existence.

5 Nanshū-ji Garden, Minamihatago-cho, Sakai, Osaka-fu

The garden belonging to the superior's quarters is a flat one designed chiefly for viewing. Attributed to Furuta Oribenoshō. The stone and bridge are fine specimens.

6 Hongan-ji Garden, Nishi-Honganji, Kyoto

This typical castle garden was brought together with the building, from Fushimi Castle, in the Edo Period. The garden, which forms a courtyard, is complicated, as it is chiefly designed to please the eye. The characteristics of the period are plainly shown in the massive stones that make up the exit of a waterfall and the large granite bridges. In former days the garden was planted with a number of *sotatsu* (cycads). It is attributed to Asagiri Shumanosuke, a Fushimi gardener according to tradition.

7 Tekisui-en Garden, Nishi-Honganji, Kyoto

This garden was transferred with the Hunkaku

Pavilion from the Jurakudai Palace, the handsome palace of the Taikō. A large granite bridge and the bold stone grouping on the edge of the pond are eloquent reminders of the days of the great chieftain. The stone lanterns and water-basins date back to the Momoyama Period.

8 Entoku-in Garden, Higashiyama, Kyoto

A middle-sized garden with a pond as the central feature. Stones forming the fall exit and the edge of pond are of great size, as are also those used for the building of the bridge. There are indications to support the belief that the garden originally belonged to Fushimi Castle.

9 Sambō-in Garden, Daigo, Kyoto

This garden is on the largest scale of the Momoyama gardens that have been preserved to this day. It is designed to be viewed from the adjoining edifice. The pond contains several islands, which are connected by various bridges of interesting design, whence a distant view of the fall is obtained. It is perhaps without equal in the wealth of the stones used.

10 Jōju-in Garden, Kiyomizu, Kyoto

The garden is in the precincts of the Kiyomizu Temple, a well-known place in Kyoto. It is a small garden in which the natural features of the place are

taken advantage of. There is a pond and the enclosure is marked off by the hedge, the adjoining woodland being deftly used to furnish a splendid background. Objects of interest are: a large water-basin, stone lanterns, and stepping-stone—relics associated with the name of Hideyoshi.

EDO GARDENS

1 Garden of the Imperial Palace, Kyoto

Reconstructed after the fire of Ansei (1854-1859) toward the end of the Edo Period. The water is supplied from the River Kamo, and the garden belonging to Tsune-no-goten is a small one with stream, while Gogakumonsho is embellished with a large pond. The space between the pond and the edifice is covered with white sand. The garden is conspicuous for its dignity and elegance

2 Garden of Nijō Palace, Kyoto

Tradition says that this garden, which is said to be the work of Kobori Enshū, was made when the Jurakudai Palace of Hideyoshi was transferred here by Iyeyasu in 1601. It is designed chiefly to appeal to the eye. *Fine stones grouped around a pond are a notable feature.* It has magnificence combined with strength, both in keeping with substantial castle architecture.

3 Garden of Katsura Palace, Kyoto

Attributed to Kobori Enshū. It appears that the garden came to assume the present condition after repairs during the first half of the 17th century. Natural features are entirely absent. The merit of the garden consists in the application of all the elements of the gardening technique known in the early years of the Edo Period. There is a typical "stroll garden" with a path connecting tea-houses, these paths being either studded with stepping-stones or protected by a pavement. Connection with the island is made by boat. In its excellence of planning the garden may safely be said to occupy first place among the famous historic gardens still in existence. To light up the paths, stone lanterns are used in abundance. Water-basins are of various shapes, but decoration is invariably subordinated to utility.

4 Garden of Sentō Palace, Kyoto

This "stroll garden" of the Enshū style is also attributed to Kobori Enshū, but it seems to belong to a later date. Extensive repairs are presumed to have been done to it in the middle of the Edo Period. There are two tea-houses.

5 Garden of Shūgakuin Palace, Kyoto

The garden is now divided into three sections—

upper, middle and lower, which were originally separate gardens. Tradition says that in the making of the garden the instructions given by the retired Emperor Gomizunoo were followed throughout. The tea houses in the middle and lower sections are very fine, though small in scale. The upper section, with a large pond in the centre, is designed for a stroll. It has an exquisite outlook because of its situation on the west foot of Mt. Hiei. Many good specimens of stone lanterns and water-basins are to be found here.

6 East Garden of Daitoku-ji, Murasakino, Kyoto

This garden, which is oblong in shape, is situated east of the flat garden belonging to the superior's quarters already mentioned. It is attributed to Kobori Enshū. There are a few small stones arranged before the verandah and with shrubs and a hedge behind. It is a "borrowed scenery" type in which the pine avenue on the Kamo River and Mount Hiei in the distance over the hedge are fancied to represent the pine grove of Miho and Mount Fuji.

7 East Garden of Shinju-an, Daitokuji, Kyoto

A flat garden similar to No. 6. The stone groups consisting of seven, five, and three respectively are so well known that the garden has acquired the fancy name of Shichi-go-san (Seven-five-three) Garden. It was constructed probably later than No. 6.

8 Kohō-an Garden, Daitokuji, Kyoto

A flat garden attributed to Kobori Enshū. It is a miniature of the Eight Beauties of Omi to be viewed from the study, and is graceful and picturesque in effect. There are a tea-garden and some garden fixtures of interest. The gate called "Amigasa-mon" facing the main temple is well known. In the graveyard is the tomb of the designer.

9 Ryūkō-in Garden, Daitokuji, Kyoto

This is also the work of Kobori Enshū. The garden has an old lantern of Korean make, which is much prized by garden lovers.

10 Hōshun-in Garden, Daitokuji, Kyoto

The garden in its present state is the one reconstructed in the latter part of the 18th century. In the two-storied pavilion "Tonkokaku" and the bridge in the form of a roofed verandah called "Chōgetsu-kyū" are to be seen features of old-time design.

11 Nanzen-ji Garden, Higashiyama, Kyoto

This garden belongs to the abbot's higher class living quarters. Though the edifice is of pure old Japanese style called *Shindenzukuri*, the garden is a flat garden of the Edo Period, said to be the work

of Kobori Enshū. The general impression is that of a tray landscape with stones, trees, and white sand artistically combined.

12 Konchi-in Garden, Nanzenji, Kyoto

A flat garden attributed to Kobori Enshū. A "pond"—a hollow space without water—is made in front with a pair of stone groups, the one shaped like a crane and the other like a tortoise, on right and left respectively. These stone groups are combined with trees. The representation of nature is much conventionalized and produces a remarkable artistic effect. The ground is covered throughout with white sand.

13 Hōmpō-ji Garden, Kamikyo-ku, Kyoto

A flat garden attributed to Honami Koetsu. The pond is designed after the shape of *yatsuhashi* or the eight-planked bridge, and the light-planked bridge is conventionalized for romantic effect. A deviation from the usual practice is seen by including of a lawn where white sand is usually spread.

14 Shōsei-en Garden, Kikokubaba, Kyoto

Tradition says that this, a stroll garden of the Enshū style, was constructed by Ishikawa Jōzan by order of Sennyō Shōnin. A large pond with its many islands is a notable feature. There are tea-houses

scattered about the garden. The edifices bear the stamp of the designer's originality.

15 Kōdai-ji Garden, Higashiyama, Kyoto

This garden, said to be the work of Kobori Enshū, is built on the slope at the foot of Higashiyama. On the hill are found two tea-houses transferred from Fushimi Castle of Hideyoshi—Shiguretei and Karakasatei—and some other edifices of historic interest.

16 Chion-in Garden, Higashiyama, Kyoto

Kobori Enshū is said to be the designer of this garden at the foot of Higashiyama. A pond adjoins the building, and the general effect is pronounced a great success as a scenic garden.

17 Shūon-an Garden, Tanabe-machi, Kyoto-fu

A rock garden with stone arrangement in a small space and with a fine outlook towards the north. According to tradition, it is the joint production of Sakawada Kiroku, Shōkadō, and Ishikawa Jōzan.

18 Ninna-ji Garden, Omuro, Kyoto

This scenic garden has a natural hill as its background, with a pond and a bridge. Two tea-houses—Hitōtei and Ryōkakutei—are valued for their historic associations.

19 Manshu-in Garden, Ichijōji, Kyoto

This is a flat garden, extensive in scale and elaborate in design, attributed to Kobori Enshū, but with reserve. It contains some famous water-basins and stone lanterns.

20 Gyokuhō-in Garden, Myōshinji, Kyoto

This consists of two sections, very unconventional in design. The garden ornaments retain the original form dating from the mid-Edo Period.

21 Tōkai-an Garden, Myōshinji, Kyoto

Built in 1814. The plan used in the execution of the garden is in the possession of the temple. This temple has also another flat garden with no decoration other than white sand spread all over—perhaps the most primitive type of a flat garden.

22 Reiun-in Garden, Myōshinji, Kyoto

An elegant little garden with a wealth of stones standing erect and characterized by their remarkable unity. It is supposed to have been built earlier than the mid-Edo Period.

23 Taizō-in Garden, Myōshinji, Kyoto

Kanō Motonobu, the well-known master painter, is said to be the designer of this garden. A dry pond

figures effectively in the landscape. The garden has undergone some later modification, but it may be pronounced as the finest of the Myōshinji Gardens.

24 Rikugi-en, Baron Iwasaki's mansion,
Hongō, Tokyo

This estate was formerly one of the homes of Yanagisawa Yoshiyasu, one of the feudal lords. The garden was made in the Genroku period (1688-1703), and is of the stroll-garden type, with a pond as the centre of the composition. From the hill an extensive view of the garden and the region beyond may be commanded—a feature characteristic of the garden of the Edo Period.

25 Hama Detached Palace Garden, Tsukiji, Tokyo

A spacious stroll garden with a tidal pond. The original was modified at the time of the eleventh Shogun, Tokugawa Ienari.

26 Rakujū-en, Hamazakicho, Shiba, Tokyo

This was formerly the property of the Imperial Household, but was given to the City of Tokyo in 1924. The garden, similar in design to No. 25, was built by Ōkubo, the Lord of Odawara in the last quarter of the 17th century.

27 Kōraku-en, Military Arsenal, Koishikawa, Tokyo

The estate formerly belonged to the Lord of Mito. It is a stroll garden in which the natural features of the land are used to advantage. The water for the pond is drawn from the River Edo, which was formerly the source of Edo's water-supply. The garden belongs to the early years of the Edo Period, and the deep interest in things Chinese taken by Tokugawa Mitsukuni, one of the most illustrious of the Tokugawa Family of Mito, had its influence in the design of the garden, in which, as is well known, Shu Shunsui, the learned refugee from China under Mitsukuni's patronage, also participated.

28 Horai-en, Count Matsuura's former residence,
Mukō-yanagiwara, Asakusa, Tokyo

This is a stroll garden with a tidal pond as the central feature. In the shape of the pond, and in several other details of the garden, the refined taste of the builder, Matsuura Shigenobu, is clearly in evidence.

29 Seishu-en, or Suizen-ji Garden,
Kumamoto, Kyūshū

The site of the garden was formerly occupied by one of the mansions of the Hosokawa, the daimyo family of Kumamoto. The garden is of the stroll garden type with a pond as the main feature, on the

west of which is a miniature Fuji. Connection with the island in the pond is effected, not by a bridge as is usual, but by stepping-stones laid in the clear water.

30 Shukukei-en Garden, Hiroshima

This is the country seat of Marquis Asano of the family which held Hiroshima as its fief. The mansion is also known by the name of Sentei. The garden is of the stroll-garden pattern, the chief feature being a pond containing islands of various sizes connected by bridges in Chinese style.

31 Taima-ji Naka-no-bō Garden, Taima-mura, Nara Prefecture

The garden, belonging to the early period of Edo, is attributed to Katagiri Sekishū, the tea-master. The famous three-storied pagoda is on the mountain that backs the pond. There is also the tea-house attributed to the same designer.

32 Ritsurin Park, Takamatsu, Shikoku

This pond-centred stroll garden, built by Matsudaira Yorishige, one of the lords of Takamatsu, in the last quarter of the 17th century, is of rare beauty, quite exhilarating in effect. The garden is greatly set off by a section of the woodland of pine trees, which forms its background.

33 Kōraku-en Park, Okayama

This extensive stroll garden, with a central pond, was built by one of the Okayama daimyos in the second half of the 18th century. Okayama Castle forms a fine background. There are some noteworthy features in the details.

34 Kenroku-en Park, Kanazawa

It is probable that the garden was reconstructed in the late Edo Period. This garden, when combined with the building which is now lost, must have made up a harmonious whole, though in its present state of isolation it gives the impression of lacking in unity. At present the garden has two ponds on different levels, the two being connected by stream and cascade. Scenic effect seems to have been the main point of consideration.

35 Nanko Park, Shirakawa-machi, Fukushima Prefecture

This is one of the oldest parks in Japan. It was built by Matsudaira Sadanobu, the Lord of Shirakawa, in the first quarter of the 19th century, for the health and pleasure of the local inhabitants. Originally, the place was a reservoir for irrigation, but laid out later as a recreation ground. The park is a monument of the advanced ideas by which the famous statesman was animated.

36 Kairaku-en Park, Mito

This is another pioneer park constructed by Tokugawa Nariaki, Lord of Mito in the second quarter of the 19th century. The garden is so designed as to show its fine prospect to the best advantage. It is abundantly planted with plum trees which, though originally intended for the fruit to be used as provisions in wartime, now attract, when in blossom, crowds of holiday-makers from the towns.

The foregoing gives a brief sketch of Japanese gardens. Though the list is not an exhaustive one, the writer believes that it includes the more famous of the historic gardens of this country now in existence.

The numbers of the illustrations in the following pages correspond to the numbers of the gardens discussed in the pages from 65 to 82.



1 Tenryū-ji Garden, Saga, Kyoto



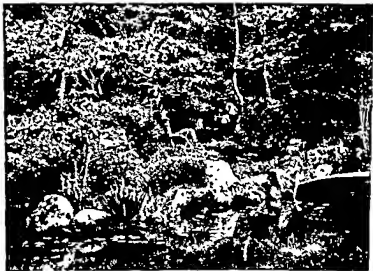
2 Bashō-ji Garden, Matsuo, Kyoto



3 Rokuon-ji Garden, Ginkakuji, Kyoto



1 Jisho-ji Garden Ginkakuji, Kyoto



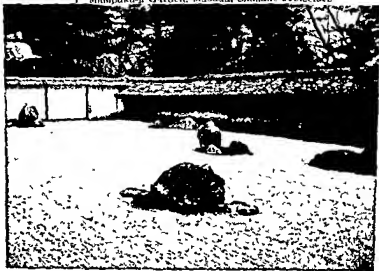
5 Tōji in Garden, Tōji in Kyoto



6 Jōzji Garden, suburbs of Yamaguchi



7 Mampuku-ji Garden, Masuda, Shimane Prefecture



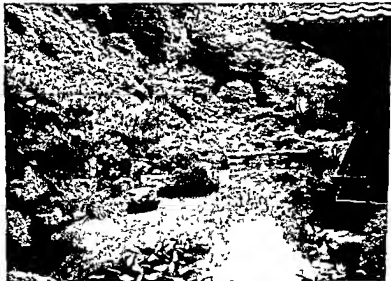
8 Ryōan-ji Garden, Ryōan, Kyoto



9 Daizen-in Garden, Daitokuji, Kyoto



10 Daitoku-ji Garden, Murasakino, Kyoto



1 Chishaku-in Garden, Higashiyama, Kyoto



2 Jukō-in Garden, Daitokuji, Kyoto



3 Myōki-an Garden, suburbs of Kyoto



4 Jissō-an Garden, Sakai Osaka-fu



5 Nanshū-ji Garden, Sakai Osaka-fu



6 Hōgan-ji Garden, Nishidonganji, Kyoto



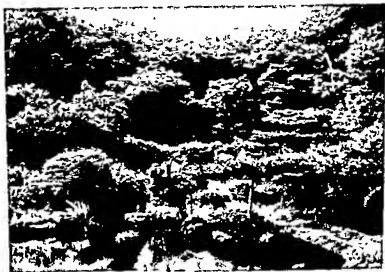
7 Tekisui-en Garden, Nishi Honganji, Kyoto



8 In'okuni Garden, Higashiyama, Kyoto



9 Sanjō in Garden at Daigo, Kyoto



10 Jōrin Garden, Kyōmizu, Kyoto



1 Garden of the Imperial Palace, Kyoto



2 Garden of Nijō Palace, Kyoto



3 Garden of Katsura Palace, Kyoto



4 Garden of Senjō Palace, Kyoto



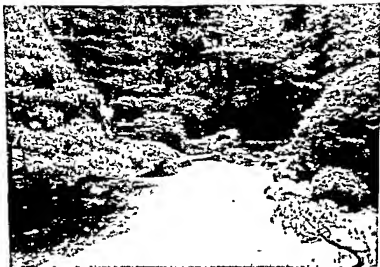
5 Garden of Shōgakuin Palace, Kyoto



6 East Garden of Daikoku-ji Murasakino, Kyoto



7 East Garden of Shinguan, Daibokuji, Kyoto



8 Kohs-an Garden, Daibokuji, Kyoto



9 Ryōkō in Garden, Darloku : Kyoto



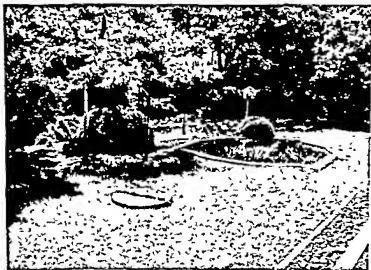
10 Hōshūin Garden Darloku : Kyoto



11 Nanzen-ji Garden, Higashiyama, Kyoto



12 Konchi-in Garden, Nanzen-ji, Kyoto



13 Hōmpō-ji Garden Kamigyō-ku Kyoto



14 Shōsei-en Garden Hiekkubaba Kyoto



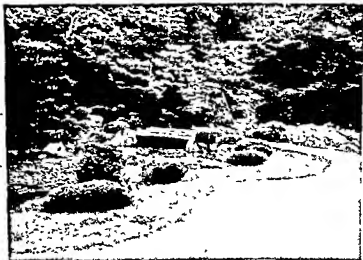
15 Kōdai-ji Garden, Higashiyama, Kyoto



16 Chion-in Garden, Higashiyama, Kyoto



17 Shōon-an Garden Tanabe, suburbs of Kyoto



18 Ninnō-in Garden, Omuro, Kyoto

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19 Manshu in Garden, Ichijōji, Kyoto



20 Gyokuhō-in Garden Myōshinji, Kyoto



21 Toku'an Garden, Myōshinji, Kyoto



22 Heian-kyō Garden, Myōshinji, Kyoto



23 Tozō-in Garden, Myōshinji, Kyoto



24 Rikugien, Garden of Baron Iwasaki's home, Tokyo



25 Hama Detached Palace Garden, Tokyo



26 Rakus-en, Garden of former Shiba Detached Palace Tokyo



27 Kōraku-en. Garden In Military Arsenal. Tokyo



28 Hōrai-en. Garden of Count Matsuyama's former residence. Tokyo



29 Seishu-en, or Soizen-p Garden, Kumamoto



30 Shukuker-en, Garden of Marquis Asano's former residence



21 Taima-n Naka-no-hō Garden, Nara Prefecture



32 Ritsurin Park Takamatsu



33 Hōrakuen Park, Okayama



34 Kōrakuen Park, Kanagawa



35 Nanko Park, Shirakawa, Fukushima Prefecture



36 Inaraku-en Park, Mito

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